

N.B.—All previous Syllabuses are Cancelled.

1926-27.

PROSPECTUS OF
TEACHERS' TRAINING COURSES
AND LECTURES ON TEACHING



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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CONDUCTED BY PROFESSORS OF ROYAL ACADEMY OF MUSIC, ASSISTED BY LECTURERS IN PSYCHOLOGY, VOICE CULTURE, MUSICAL APPRECIATION, MUSICAL HISTORY, PHYSIOLOGY, PIANOFORTE, VIOLIN, ORGAN AND SINGING, ETC.

SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted in order to provide a thorough and systematic training in the art of teaching music, and to meet the requirements of the Teachers Registration Council, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Students who take the complete Course must choose a principal subject (in which they can obtain the Diploma referred to on page 7) from the following list :—

1. Pianoforte.
2. Stringed Instruments (Violin, Viola, 'Cello).
3. Singing.
4. Organ.
5. Elocution.

3. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various Lectures. For this purpose an Entrance Examination will be held a few days before the commencement of the Michaelmas Term.

4. Those who are not already Students of the Academy but who are admitted to the Course will be allowed the privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices, Fortnightly and Practice Concerts, and all public Chamber and Orchestral Concerts.

5. The complete Course comprises 80 Lectures and Lecture-Lessons, and occupies three terms of ten weeks each. Of these 80 Lectures, Students must attend at least 75 per cent. In addition, Students who take the complete Course may, by permission of the Principal, attend any of the Lectures on the "Additional Subjects" on page 11.

6. Students who have attended the above-mentioned percentage of the Lectures, and who give satisfactory evidence as to their ability, will receive a Testamur, which must be presented to and will be retained by the Teachers' Registration Council. This Testamur is not a Diploma and must not be used as such.

7. Students and others may attend any single Course or Courses of Lectures of their own choice, upon payment of the appropriate fee.

8. Students of the R.A.M. who satisfy the Principal or Warden as to attainments, may, during their fourth year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fee, viz., £14 14s. per term, but those who have passed the L.R.A.M. Examination may have this privilege during their third Academic year.

Attention is called to the fact that the Teachers' Registration Council require evidence of a good general education from all candidates who apply to be registered as Teachers.

For Time-Table, see separate slip.

In order to qualify for salary on the Graduate Scale as recommended by the Burnham Committee, candidates must have remained at School up to the age of eighteen, and have passed an examination equivalent to Matriculation, afterwards taking not less than a three-year course in an approved Musical Institution. *Candidates who require any further information as to the examinations in General Education which will be accepted by the Teachers' Registration Council should apply to the Secretary of the Registration Council, at 47, Bedford Square, W.C. 1.*

FEES.

The fee for Entrance Examination is 10s. 6d.

The fee for the complete Course is £7 . 7s. per term.

R.A.M. Students, and also those taking the complete Course, may take any single subject at a fee of £1 11 6 each subject.

Non-Students taking only single subjects £2 12 6 each subject.

DATES OF TERMS.

Michaelmas Term, 1926.—September 20th to December 11th. Entrance Examination, September 14th.

Lent Term, 1927.—January 10th to April 2nd. Entrance Examination, January 5th.

Midsummer Term, 1927.—May 2nd to July 23rd. Entrance Examination, April 28th.

The following is a list of the Lectures throughout the Academic year:—

Pianoforte or Stringed Instruments.

| Michaelmas Term. | Lent Term. | Midsummer Term. |
|-------------------------------------|---|---|
| Pianoforte or Stringed Instruments. | Musical History and Appreciation. | Physiology of the Voice and Phonetics.* |
| Psychology. | Rhythm and the Physical Basis of Sound. | Aural Training.* Class Singing.* |
| Aural Training. | Five Demonstration Lessons. | Five Demonstration Lessons. |

* Two of these subjects must be taken.

Singing.

| Michaelmas Term. | Lent Term. | Midsummer Term. |
|------------------|---|--|
| Singing. | Musical History and Appreciation. | Physiology of the Voice and Phonetics. |
| Psychology. | Rhythm and the Physical Basis of Sound. | Aural Training † or Class Singing.† |
| Poetics. | Five Demonstration Lessons. | Five Demonstration Lessons. |

† One of these subjects must be taken.

Elocution.

| Michaelmas Term. | Lent Term. | Midsummer Term. |
|------------------|---|---|
| Elocution. | Prosody. | Presentation of Plays and Evolution of Drama. |
| Psychology. | Rhythm and the Physical Basis of Sound. | Physiology of the Voice and Phonetics. |
| Poetics. | Five Demonstration Lessons. | Five Demonstration Lessons. |

Unless otherwise stated, Ten Lectures per Term will be given in each Subject.

All students who take the complete Teachers' Training Course will choose a principal subject in which they will attend ten lectures during their first Term's studentship. During the two subsequent Terms they will receive special instruction in the teaching of this subject, with practice in teaching under supervision, in small classes under the control of a Professor of the R.A.M. Unless a minimum of ten students enter for any principal subject, such students as enter will receive their instruction in the form of Lecture-Lessons, with teaching under supervision in small classes.

SPECIAL DIPLOMA IN TEACHING MUSIC IN CONNECTION WITH THE TEACHERS' TRAINING COURSE OF THE ROYAL ACADEMY OF MUSIC.

1. Students who desire to take the full course will be accepted **only** at the **beginning of the Michaelmas Term (September)**.

2. All students who have taken the full course may sit for an examination in the Teaching of Music (with special reference to their Principal Subject). This Examination will be held at the end of the Midsummer Term.

Only those who take the complete course during the Academic year 1926-27 and thereafter, will be eligible to sit for this Examination.

3. Forms of entry for this examination, properly filled up, together with the fees must be sent, so as to reach the Secretary not later than June 1st. No entry will be accepted after this date unless accompanied by an extra fee of 5s. per candidate, and no late entries can be accepted in any circumstances after June 12th.

4. Any candidate who, having entered, fails to attend this examination at the time appointed will forfeit the fee paid, except in cases of serious illness, notified by letter to the Secretary at least three clear days before the time appointed for the examination, and verified by a medical certificate.

5. Students who pass this Examination will receive a Diploma

certifying ability in Teaching music, with special reference to their particular Principal Subject (Pianoforte, Singing, etc., see page 5). This Diploma will not be issued to students who are under the age of twenty.

6. This Examination will be conducted by a Board of three Examiners, and a fee of £5 5s. will be charged on entering.

7. Candidates who are successful in this Examination, and who are Licentiates of the Academy, or who become Licentiates of the Academy in any of the principal subjects (see paragraph 2, page 5) will be entitled to describe themselves as L.R.A.M. (Honours).

8. This Examination and the L.R.A.M. must, however, be taken *within nine terms* of one another, and must in each case refer to the same Principal Subject.

SYNOPSIS OF LECTURE-LESSONS.

I. Psychology in its Application to the Teaching of Music and other subjects.

General analysis of the Mind; its sub-divisions and their relationships—The Musical Gift in particular; its diagnosis and development—The Psychology of Reading and the analysis of mental effort—Laws of Attention, Interest and Memory, and their application—Principles of Practice—Distribution of practice and the Curriculum in relation to the Teacher of Music.

II. Lecture-Lessons in Pianoforte Teaching.

Teaching the rudiments of playing to the child and adult—Teaching Attention and the special forms of Ear Training as required in playing—Teaching the analysis of Shape, Rhythm, Phrasing and Technique—Teaching the laws of Technique and Interpretation—Instruction in Memorising and conquest of self-consciousness—Teaching Fingering—Use of Ornaments—Technique of Pedalling—Sight Playing—Selection and grading of teaching material—Experimental Teaching, throughout, by the Classes, and diagnosis and correction by them of causes of faults, and their cure, and of special problems of teaching under the Lecturer's supervision.

III. Voice-Culture, School Class-Singing and Conducting.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing—Faults in Voice Production and how to correct them—Principal attributes of pure Vocal Tone and how to acquire them—Causes of and cure for Flat and Sharp Singing—English Phonetics, Diction, Elocutional Phrasing—Expression as illustrating Light and Shade, Rhythm and Mood—How to treat "Pitch Deafness,"—"Break of Voice"—Pitching Keys from the Tuning Fork—The Memorising of Metronomic Rates—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs and Part-Songs for all grades of School Pupils.

Lessons by students to classes of children under the supervision of the Lecturer.

IV. Aural Training and Sight-Singing.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation and with the Keyboard—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and “Nuance”—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from an harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Criticism Lessons by the Student-Teachers under supervision.

V. Musical Appreciation.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the “Appreciative” study of music—Its intimate connection with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the teacher to know much music, and to be able to illustrate well at the pianoforte—The attainments and qualifications of the Teacher.

Lessons by the Student-Teachers under the supervision of the Lecturer.

VI. Teaching of Bowed and other Stringed Instruments.

Violin.—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various Nationalities, and exercises giving general principles as to their selection and grading—Brief analyses of the works of the most important composers for the Violin.

Violoncello.—Method of holding the Violoncello and Bow from anatomical, health, and practical points of view—Production of Tone—Action of both hands and arms—Intonation (general rules for) in relation to likely faults of the fingers of left hand, both in “Neck” and “Thumb” positions—Method of obtaining variety of tone power—Hints on the general fitting of the instrument, viz., place of Bridge—Height of Strings from the Fingerboard, and the Fingerboard from the body of the Instrument, etc.—Portamento—Left-hand Pizzicato in connection with clearness and articulation in rapid passages—Analysis of a few standard works in connection with the “directions” which a teacher should impart to a pupil, including a Study, a Sonata and a Concerto—Interpretation.

VII. Lecture Lessons in the Teaching of Singing.

Organs employed in Singing—The art of breathing—Formation of the Voice—Classification and compass of Voices—Power—Flexibility—Attack — Intonation — Tone colour — Rhythm — Time—Accent—Phrasing; How to give a lesson in breathing—How to teach the correct use of the Registers—How to arrange the daily practice of beginners—How to correct the ordinary faults of beginners; Diction and Expression—Recitative—Suggestions as to choice of Studies and Songs for beginners and their treatment—Ideals in Teaching; Ornaments—Various Styles of Works, Oratorio, Opera, etc.—Interpretation—Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

VIII. Lecture-Lessons in Organ Teaching.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the foregoing Lecture-Lessons for demonstration purposes.

IX. Lecture-Lessons in the Teaching of Elocution.

SYLLABUS OF LECTURE-LESSONS.

1. Technique of Elocution.

Articulation, Enunciation and Pronunciation—The Study of Inflection, Emphasis and Pause as a means of Expression—Treatment of Inversion, Parenthesis, Refrain, Rhyme, Rhythm and Phrasing—Interpretation—Cultivation of the Imagination—Treatment of Lyrical, Dramatic, Narrative and Character Poetry—Facial Expression, Gesture and Poise—The difference in teaching large and small classes—Curative work, etc.

2. Prosody.

Anglo-Saxon Verse—Norman Conquest—Fourteener—Chaucer—The Octosyllable—Ballad and Romance Metres—The Decasyllable—The Great Stanza Forms—Spenser—The Sonnet—Blank Verse—Shakespeare—Milton—The Heroic Couplet—Artificial Forms—Classical Metres.

3. Presentation of Plays in Schools and Evolution of the Drama.

How to present plays and scenes simply and inexpensively.

(a) *Greek and Roman Drama*.—Æschylus, Sophocles, Euripides, Aristophanes—Terence, Seneca, Plautus, etc.

(b) Miracles, moralities, masques, etc.—The Elizabethans, Shakespeare and his contemporaries—The Apron stage and Proscenium stage—Goldsmith and Sheridan.

(c) The continental stage, old and new—Modern plays and authors—Barrie, Galsworthy, Henry Arthur Jones, Pinero, Shaw, etc.

X. Lectures on Poetics.

✓ (a) What is poetry?—The poet and the reader—Composition and appreciation—Confusions of definition.

(b) Poetry as imitation—As expression—Aural, visual, intellectual.

(c) True and false form in poetry—Rhythm—Prosody—Diction—Kinds—Figures and ornaments—Heresies—Prose-poetry—Verslibre.

(d) History of Poetics—Plato, Aristotle, Dante—Renaissance—Eighteenth century—Romantics—Modern.

(e) Parallels and contrasts with music and other arts—Composition, interpretation and appreciation—Medium—Rhythm—Form—Translations (*e.g.*, poetry to music and *vice versa*) and reflections—The æsthetic bases—The material bases—Personality.

Lectures on Physiology of the Voice and Phonetics, also on Rhythm and the Physical Basis of Sound.

ADDITIONAL SUBJECTS.

*1.—*Theory and Practice of Conducting, etc.* Fridays at 10 a.m. (Mr. ERNEST READ, F.R.A.M.).

*2.—*Analysis, History, etc.*

*3.—*Choral Practice Classes.* Tuesdays at 5.30 p.m., and Wednesdays at 4 p.m. (Mr. ERNEST READ, F.R.A.M.).

*4.—*Choir-Training Class.* Mondays at 12.15 p.m. (Dr. STANLEY MARCHANT, F.R.A.M.).

* *These Lectures may be attended by Members of the Teachers' Training Course without payment of any extra fee.*

The Authorities of the Royal Academy of Music reserve the right to refuse any entry for the examination, and to change or add to the above regulations from time to time as may be found desirable.

This leaf to be detached and used as Entry Form.

ROYAL ACADEMY OF MUSIC.

DIPLOMA EXAMINATION IN TEACHING MUSIC.

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Date.....

Cheques should be made payable to the Royal Academy of Music and crossed. Scotch and Irish cheques should be made out for an additional sixpence to cover bank charges.

This form should be sent with a remittance of *Five Guineas*, so as to reach the Secretary of the Academy not later than *June 1st, 1927*.

For late fee see page 7, par. 3.

The examinations will be held sometime between July 5th and 22nd.

Declaration to be signed by candidate. I hereby declare and certify that I am over twenty years of age.

.....

To the Secretary,

Royal Academy of Music,

York Gate, Marylebone Road, N.W. 1.